

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

DARREN LEO BERTRAND

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 2001



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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by DARREN LEO BERTRAND partial fulfilment of the requirements for the degree of Master of Fine Art.


The University of Alberta

RELEASE FORM

NAME OF AUTHOR DARREN LEO BERTRAND TITLE OF
THESIS FINAL VISUAL PRESENTATION DEGREE FOR
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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Morning Affirmation (2 pieces)	2000	Oil on Canvas	38 x 30"

Insurance Value: \$800.00

Liar

“ I don’t mistrust reality, of which I know next to nothing. I mistrust the picture of reality conveyed to us by our senses, which is imperfect and circumscribed.”

Gerhard Richter¹

I am interested in the way representational painting is viewed by a contemporary audience that is saturated with forms of photo - mechanical reproduction. The appearance of “objective” photographic reproduction has come to be accepted as the best representation of what the human eye sees. This appearance is referred to as “photographic truth” and tends to be favored by an audience encountering representational artwork. “Photographic truth” has become so ingrained in the cultural subconscious that it remains a yardstick of representation despite arguments that dispel the notion. Photography is in fact a construction that follows the conventions of formal perspective rather than natural perspective, is monocular rather than binocular. In the same way that we accept the construction of formal perspective as “true and objective” so we accept the photograph.

My work includes elements of both painting and photography arranged in a format that deliberately confuses the viewer’s initial identification of the medium. Presenting a painted image as if it were a mechanical reproduction seen through a camera lens, challenges the notions of visual “truth” of the objective world mediated by technology rather than by the painter’s eye, hand, and artistic sensibility.

I have a personal interest in the way attitudes regarding “photographic truth” are paralleled in the projection and perception of an individual’s public appearance. Just as photographic appearance is often believed to be an objective norm despite being an adjusted construction, so too is the apparent state of “normalcy.”

My work uses the figure, self-portrait, reflections, and mirrors. These are used to readily imply a sense of self-assessment and a critique of appearance and to stress the distance between exterior projections of “normalcy” and actual interior emotions.

Darren Bertrand
November 2001

¹ From an interview with Rolf Schön, 1972, Hans – Ulrich Obrist, (Translation by David Britt,) Gerhard Richter, The Daily Practice of Painting: Writings 1962 – 1993, (London, 1998,) Pg. 73

LETTER OF THANKS

Darren would like to thank the following:

Family and Loved Ones: My mother Maria Bertrand, my grandmother Mary Churchill, Tiffany Smith, Brent Wasyk and Shelley Wilson for their support.

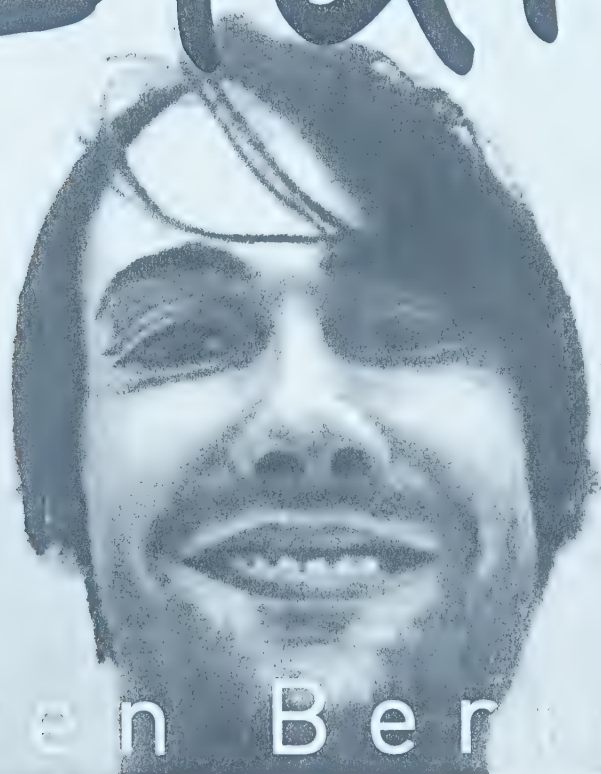
Friends and Colleagues: Jennifer Bowes, Errol Brager, Blair Brennan, Patrick Bulas, Henry Figgis, Chris Flodberg, Fumiko Goto, Tomoyo Ihaya, Garet Langely, Quentin Macki, Ruby Mah, Robert Nichols, Nick Smolinski, and Phillipe Spotto.

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Organizations: The Alberta Foundation for the Arts and the Faculty of Graduate Studies for their gracious funding, and the Department of Art and Design, University of Alberta for the opportunity to paint.

This exhibition is dedicated to my Grandfather, Theodore Bertrand, who gave me faith in humanity.

Liar!



Darren Bertrand

MFA Painting

Gallery Hours

Tuesday to Friday: 10:00 am – 5:00 pm

Sunday: 2:00 pm – 5:00 pm

(closed Monday, Saturday, and Statutory holidays)

Opening Reception

Thursday, November 15, 2001

7:00 pm – 10:00 pm

Exhibition

November 13 – 25, 2001

E ARTS BUILDING | 89 AVENUE + 112 STREET
ON | ALBERTA | CANADA | T6G 2C9

PHONE [780] 492-2081



Slide List: Liar!

1. **(The) Liar** 2000
Oil on Canvas, 36 by 48 inches
2. **Still Lives** 2001 (I&II)
Oil on Canvas, 16 by 16 inches
3. **Still Lives** 2001 (III&IV)
Oil on Canvas, 16 by 16 inches
4. **Still Lives** 2001 (V&VI)
Oil on Canvas, 16 by 16 inches
5. **Still Lives** 2001 (VII&VIII)
Oil on Canvas, 16 by 16 inches
6. **Still Lives** 2001 (IX&X)
Oil on Canvas, 16 by 16 inches
7. **Still Lives** 2001 (XI&XII)
Oil on Canvas, 16 by 16 inches
8. **Loss of Aura I** 2000
Oil on Canvas, 54.5 by 72 inches
9. **Loss of Aura II** 2001
Oil on Canvas, 54.5 by 72 inches
10. **Morning Affirmation** 2000
Oil on Canvas, 38 by 30 inches
11. **Aperture (No Side Effects)**
2000-01
Oil/Acrylic on Canvas,
84 by 31 inches
12. **Aperture (No Side Effects)**
2000-01
Oil/Acrylic on Canvas,
84 by 31 inches
13. **Aperture (No Side Effects)**
2000-01
Oil/Acrylic on Canvas,
84 by 31 inches
14. **Aperture (No Side Effects)**
2000-01
Oil/Acrylic on Canvas,
84 by 31 inches
15. **Aperture (No Side Effects)**
2000-01
Oil/Acrylic on Canvas,
84 by 31 inches
16. **Aperture (No Side Effects)**
2000-01
Oil/Acrylic on Canvas,
84 by 31 inches
17. **Projecting/Aura** 2001 (I-III)
Oil on Masonite, Acrylic Gel on
Mirrors, 20.5 by 20.5 inches
18. **Projecting/Aura** 2001 (IV-VI)
Oil on Masonite, Acrylic Gel on
Mirrors, 20.5 by 20.5 inches

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